

TITLE THE GREYSTONE BANK.

SCENE I EXT. SHOT OF BANK.

FADE IN on diagonal shot of small stone bank located in small town.

FADE OUT.

TITLE PAUL GILMORE

President of the Greystone bank whose greed for wealth has led him into crooked paths.

Secretary enters with Martin, Martin has bonds - says can't get it through as long as Bruce Pomroy is there - Gilmore says I've arranged to ~~from~~

SCENE 2 INT. SHOT ON GILMORE'S PRIVATE OFFICE.

FADE IN on Gilmore seated at desk. His secretary enters, hands him a bulky envelope with seals on it. He rips it open and takes out a bundle of bonds and a letter. He riffles the bonds and starts with surprise when he sees their worth. Then he reads the letter.

INSERT LETTER IN CODE. Dissolve to

Herewith find bonds as promised. Took us six weeks of careful work to get them. We share on the usual terms.

Creighton.

Dissolve back to code.

Creighton looks up and smiles. It's a sweet deal.

SCENE 3 INT. SHOT OF PAYING TELLER'S CAGES.

Bruce Pomroy in one cage and Joe Turner in other. They are counting their cash. Each has a large tin box on their counter for the money to be put in the vault. The bank is closed for the day.

TITLE JOE TURNER

Who does just what Gilmore commands and asks no questions.

SCENE 4 CLOSE SHOT ON JOE MARTIN

He casts a quick glance at Bruce, then continues to count his cash. Perhaps he looks at the piles of money in Bruce's cage.

TITLE BRUCE POMROY

The one employee whose integrity is unquestioned.

SCENE 5 CLOSE SHOT ON BRUCE

He is checking up his balance sheet and piles packages of money in stacks preparatory to putting them in his tin box for over night.

SCENE 6 INT. SHOT ON GILMORE'S OFFICE.

Gilmore looks at his watch, puts a package of bonds in his desk drawer, locks it securely and gets up to go out.

SCENE 7 SEMI CLOSE SHOT ON BRUCE AND JOE.

Bruce totals his cash and smiles, remarks to Joe, "balanced to a penny." Joe nods, gives him a shifty look and goes on with his work. Register that he is through and stalling. Gilmore appears outside the cage calls Bruce over on some inconsequential business. This enables Joe to reach in through the small hand window that opens in the grating separating the two cages and draw out a bundle of bills plainly marked \$5000. They are of large denomination and do not make a bulky bundle. Joe slips them into his inner coat pocket and turns quickly to his work. Gilmore leaves and Bruce turns to his cash, gathers up his money and puts it in his tin box, locks it and starts for the vault. Joe has already gone from his cage to the vault with his box.

SCENE 8 INT. SHOT OUTSIDE OFFICE DOOR.

Gilmore enters scene, turns and looks back.

SCENE 9 CLOSE SHOT OF JOE.

He has his tin box in his hands and can stand anywhere if there is no vault in this scene. He nods to Gilmore as if to say, "O.K.--- I've got the cash."

SCENE 10 CLOSE SHOT ON GILMORE.

He gets the unspoken message, smiles slightly and goes into his office, closing the door. There sure is dirty work going on here.

FADE OUT.

TITLE BETTY BROWNE.

Worth any man's particular attention.

SCENE 11 EXT. STREET SCENE.

FADE IN on Betty approaching to foreground. She stops and sees -----

SCENE 12 EXT. SHOT OF CURB.

Gilmore in his Rolls Royce drives up and stops. He gets out and smiles.

BACK TO BETTY. She says, "Hello" and goes towards him.

SCENE 13A SEMI CLOSE SHOT ON GILMORE.

BETTY enters scene and he asks her if he can drive her home. She is about to accept, looks back of his car and sees Bruce pulling up in a Ford roadster. She is interested --

SCENE 13A EXT. SHOT BACK OF GILMORE'S CAR.

Bruce stops his car, gets out and goes to them.

SCENE 14 CLOSE SHOT ON BRUCE.

He pauses and smiles, then goes out of scene.

SCENE 15 EXT. SHOT ON BETTY AND GILMORE.

Bruce comes into scene and greets her, gives Gilmore a nod, he still is angry over the interruption. Bruce asks Betty where she is going and she replies, "home." Bruce asks if he can take her in his car. She hesitates and looks at Paul. Bruce registers disappointment for a moment, he does not know she is playing with him. She informs him that Paul just asked her to ride home with him. Bruce nods and turns to go when she addresses Gilmore.

TITLE "I think I'd rather ride home with Bruce. Thanks just the same."

Bruce turns with a smile as she starts with him for his car. Paul with an angry grunt shoots out of the scene. Betty and Bruce turn and laugh after him, then leave scene.

SCENE 15A EXT. SHOT OF BRUCE'S FORD CAR.

He and Betty enter scene, he helps her in and they drive away.

SCENE 16 INT. SHOT ON JOE TURNER'S ROOM.

Joe enters and takes out money -- riffles it and smiles, puts it back in his coat pocket. His mother enters and tells him dinner is ready. Joe tells her he will wash up at once. He hangs his coat over a chair near the window and goes to wash stand, pours out some water and starts to get his shaving material out.

SCENE 17 EXT. SHOT ON BETTY'S HOME.

Bruce drives up, Betty gets out and after a few words, he drives away. She looks after him with a smile, then starts for house.

SCENE 18 EXT. SHOT NEAR KITCHEN DOOR.

Joe's landlady is giving a tramp a handout. He is in his shirtsleeves. The tramp mumbles his thanks and slinks off.

SCENE 19 EXT. CLOSE SHOT OF JOE'S WINDOW.

The coat is plainly seen hanging over the chair and the package of money shows in the pocket. The tramp comes up, is just about to bite into his sandwich, looks in the window, sees the coat and then the money. His eyes nearly pop out of his head. He looks around cautiously, throws the sandwich away, sneaks up to the window, looks in -- then to right and

left once more, reaches in and draws the coat out, hurrying away.

FLASH CLOSE SHOT OF MONEY IN POCKET HERE. AS THE TRAMP SEES IT.

SCENE 20 INT. CLOSE SHOT ON JOE.

His face is all covered with lather. He looks up towards window and sees the coat disappear. With a yell -- he dashes in pursuit.

SCENE 21 EXT. SHOT ON DRIVEWAY OR LAWN.

The tramp is hurrying away putting on the coat. Joe leaps out the window and gives chase. The tramp turns and sees him, starts to run. Joe's car parkes in sight.

SCENE 22 EXT. SHOT OF ROAD.

Tramp runs past camera, turns and sees Joe coming, hops on the spare tire of a passing auto.

SCENE 23 EXT. SHOT OF JOE RUNNING TOWARDS CAMERA.

He yells and waives his hand to the driver to stop but he does not hear. Joe beats it over to his car, leaps in and the chase is on.

SCENE 24 EXT. SHOT OF COUNTRY ROADWAY. (Get good country store old types about)

The auto with the tramp hanging on dashes by and Joe in his car, the lather still on his face and in his shirt sleeves follows. The sheriff in a Ford stops and Joe pulls up, gives a hasty call for help. The sheriff hops into Joe's car and drives on.

SCENE 25 EXT. SHOT OF ANOTHER PART OF ROAD.

The first car passes.

SCENE 26 EXT. SHOT OF JOE'S CAR APPROACHING

The sheriff is shooting.

SCENE 27 ANOTHER FLASH OF FIRST CAR.

A bullet knocks the driver's hat off. In amazement, he turns, sees the other car and jams on the brakes. The tramp leaps off and vanishes into the woods. Joe and the sheriff pass camera, both leap out and give chase on foot.

SCENE 28 EXT. SHOT OF WOODS.

The tramp runs past, looks back and dodges to the right, Joe and the sheriff run past, and turn after him.

SCENE 29 EXT. SHOT NEAR TOP OF CLIFF.

Tramp runs into scene, looks back. He is trapped. The ravine back of him is a hundred feet drop. The tramp hesitates ----

SCENE 30 EXT. SHOT ON JOE AND SHERIFF.

The sheriff calls for the man to surrender, then he takes aim and fires again.

SCENE 31 EXT. SHOT TOP OF CLIFF.

The tramp staggers as if wounded, then makes a leap into the air.

SCENE 32 EXT. LONG SHOT OF RAVINE.

The tramp seen to leap and roll over and over, finally landing in a hurdled mess at the bottom of the ravine. Joe and sheriff appear at top and look down.

SCENE 33 EXT. SHOT ON TRAMP AT BOTTOM OF RAVINE.

He is knocked senseless for a moment, then gets to his feet and staggers off.

SCENE 34 EXT. SHOT ON JOE AND SHERIFF AT TOP OF CLIFF.

They look down, see the tramp running away and realize that they have lost the chase. The Sheriff shrugs his shoulders ----laughs and says, "well ----all he got was a coat." But Joe's face shows that the tramp got a fortune and he has got to explain it to Gilmore.

FADE OUT.

TITLE AN UNPLEASANT TASK CONFRONTS JOE TURNER-----THAT OF
REPORTING THE LOSS OF THE MONEY.

SCENE 35 INT. SHOT ON GILMORE'S APARTMENT.

FADE IN on Wide Shot of room, Gilmore on divan smoking.
Butler ushers Joe in.

SCENE 35A CLOSE SHOT ON JOE.

He dreads to tell Gilmore for fear he might think he is
lying. He starts forward.

SCENE 35B SEMI CLOSE SHOT ON GILMORE.

He looks up as Joe enters scene and haltingly tells the
story of the tramp. Gilmore gets to his feet in astonish-
ment and stares at Joe keenly as if to make sure he is
telling the truth. Joe's attitude convinces him that the
fellow is not lying. He is not pleased over the loss of
the money and shows it, but he is thinking about the tramp
and asks ---

TITLE "Are you sure the man got away?"

Joe answers that convincingly, otherwise they would have
caught him. Gilmore puffs on his cigarette thoughtfully
a moment, then says ---

TITLE "We'll have to stand the loss. The main thing is that
Bruce will be five thousand short in his cash. That will
be sufficient cause for his arrest."

Joe gives a deep sigh of relief.

Gilmore speaks again ---

TITLE "I feel sure Bruce suspects something but the shortage
will enable me to put him where he can't talk."

Joe tells him it was a clever idea and again expresses his regret at the theft of the money by the tramp. Gilmore dismisses it with a waive of the hand and with a nod, Joe turns to go but pauses as he sees the butler ushering in Creighton.

SCENE 36

SHOT CREIGHTON PAUSING AT DOOR.

He looks over at the two men and then advances.

TITLE

JOHN CREIGHTON

The master mind behind many successful bond robberies.

SCENE 36A

SEMI CLOSE SHOT ON THREE MEN AS THEY MEET.

Gilmore offers Creighton a chair and compliments him on his last coup de tat. Creighton smiles and lights a fresh cigar, tells Gilmore.

TITLE

"I've got a deal on now that will net us a million dollars."

Gilmore is surprised and delighted. Martin speaks ----

TITLE

"I've made several trips to the old warehouse but you didn't leave any bonds for us there as agreed."

Creighton replies---

TITLE

"I sent them to the bank direct this morning. But it's too risky, we'll continue to use the warehouse vault after this, especially with that fellow Pomroy still working for you."

Gilmore then tells Creighton that he has framed Bruce. Creighton listens and smiles, nods his head in approval. He speaks---

TITLE

"I've never seen him but from what you say, he's a good man to be rid of."

Gilmore asks him about the million dollar deal, but Creighton replies that it is too early to talk about it yet -- he hopes to have some good news soon. The men stop talking as the butler brings a tray with three drinks on it. They all take their glasses and drink to SUCCESS.

FADE OUT

SCENE 37

CLOSE SHOT ON TIME CLOCK.

FADE IN on men punching clock. The hands point to ten minutes of nine.

FADE OUT

SCENE 38

INT. SHOT OF GILMORE'S PRIVATE OFFICE

FADE IN on Gilmore seated at desk. Bruce, excited and angry stands by,

SCENE 39

CLOSE SHOT ON BRUCE.

He speaks angrily and positively-----

TITLE

"And I tell you that money was there last night when I checked up."

SCENE 40

CLOSE SHOT ON GILMORE.

He watches Bruce and smiles slightly. He says----

TITLE

"Sure you haven't been speculating? Maybe I could loan you the money. You could have a year or two to pay it back."

SCENE 41

CLOSE SHOT ON BRUCE.

This gets Bruce's goat. He points his finger at Gilmore in a rage and shouts ----

TITLE

"I didn't lose that money and I didn't steal it.
There's something crooked about all this."

BACK TO SHOT OF BOTH MEN.

Gilmore fears to rile him just yet, gets to his feet
and goes to him in a friendly way.

SCENE 42

CLOSE SHOT ON BRUCE AND GILMORE.

Gilmore puts his hand on Bruce's shoulder and speaks

TITLE

"Take the day off and I'll put an auditor on your
accounts. Maybe we can find where the mistake is."

Bruce replies sullenly that he doesn't give a damn
one way or another. He's convinced there's someone
crooked in the bank and the money was stolen. He
swears he will make it his business to find out just
what it means. He leaves abruptly. Gilmore gazes after
him somewhat perturbed. Then he smiles as if he feels
sure he is smart enough to spike this fellow's guns.

SCENE 42A

WIDE SHOT OF ROOM.

He rings for his secretary who comes in. Gilmore
speaks---

TITLE

"Telephone our directors to meet me at my apartment in
an hour. Very important."

The secretary bows and goes out. Gilmore picks up a
paper cutter and toys with it as he smiles in anticipa-
tion of the success of his scheme.

FADE OUT

TITLE

THE DIRECTORS MEET.

SCENE 43

INT. SHOT OF GILMORE'S APARTMENT.

FADE IN on Gilmore standing in the center of the room
before a group of five elderly men. Gilmore has a report
from his auditor and reads it.

SCENE 43A CLOSE SHOT ON GILMORE.

He finished reading and looks at the directors,

SCENE 43B CLOSE SHOT ON A DIRECTOR WHO HAS RISEN.

He Speaks---

TITLE "I've known Bruce Pomroy for a long time. I suggest we give him a chance. There must be a mistake somewhere."

SCENE 44 CLOSE SHOT ON GILMORE.

He speaks---

TITLE "Gentlemen, I am the head of this bank and you hold me responsible for its success or failure. I am positive Bruce Pomroy took that money and I'm going to have him arrested and prove it."

SCENE 45- CLOSE SHOT ON THE DIRECTORS.

They look up at Gilmore, are doubtful of this method but one speaks----

TITLE "I'm afraid we must leave this in Paul's hands. He knows best."

The others nod their approval, not over enthusiastically, however.

SCENE 45A CLOSE SHOT ON GILMORE.

He shows elation at their confidence in him.

SCENE 46 WIDE SHOT ON GROUP.

The matter settled the directors prepare to leave. Gilmore rings for the butler, he enters and comes to Gilmore who tells him to bring in the two men waiting in the hall. He bows and goes to curtained doorway.

SCENE 47 SEMI CLOSE SHOT ON DOORWAY.

The butler steps to curtains and beckons to two detectives waiting in the hall. They enter and advance to group.

SCENE 48 SEMI CLOSE SHOT ON GROUP.

The two detectives come to group and Gilmore tells them they are to go to Bruce Pomroy's home and place him under arrest. He asks--- if they have the Warrant. One detective shows a paper from his inside pocket. Gilmore nods and they go out. The directors get up-- all shake hands with Gilmore and tell him he is an efficient President, He follows them out on his way back to the bank.

SCENE 49 EXT. SHOT IN BETTY'S GARDEN.

Bruce and Betty seated in a hammock swing. Bruce has told her the whole sordid story.

SCENE 50 CLOSE SHOT ON BETTY SPEAKING.

TITLE "You're positive someone took that money?"

SCENE 51 CLOSE SHOT ON BRUCE.

He answers her with a nod.

SCENE 52 SEMI CLOSE SHOT ON THE TWO.

She asks----

TITLE "Do you suspect anyone?"

He answers her.

TITLE "Not yet---but I'll get at the bottom of this affair, I promise you."

She smiles and feels sure he will. Then she lays her hand on his and says gently.

SCENE 53 CLOSE SHOT ON BETTY SPEAKING.

TITLE "No matter what happens, I believe in you."

SCENE 54 CLOSE SHOT ON BRUCE.

He looks up with a smile of joy and raises her hand to his lips. Cut to

SCENE 55 SEMI CLOSE SHOT ON THE TWO.

He gets up to go.

SCENE 56 EXT. SHOT OF ROAD IN FRONT OF BETTY'S HOUSE.

The two detectives in a car ride up. One turns and sees Bruce in Betty's garden. He calls to the other to stop. After making sure that here is their man, they get out and enter the gate.

SCENE 57 SEMI CLOSE SHOT ON BRUCE AND BETTY.

He presses her hand and is about to leave, when the hand of each detective reached into the scene and rests upon each of his shoulders. Betty steps back with a suppressed scream of dismay. Bruce turns quickly and sees ----

SCENE 58 SEMI CLOSE SHOT ON THE FOUR.

One detective shows his badge and tells him he is under arrest. Bruce asks what for. Of course he knows. They tell him. Bruce looks at Betty and tells her not to worry, then he ducks and vanishes between their legs. They yell, turn and give chase. Betty watches anxiously.

SCENE 59 EXT. LONG SHOT OF LAWN.

Bruce runs past camera towards a fence, the two men close on his heels. There is a small hole in the fence by the ground, the fence is too high for Bruce to beat them over it. The men are two feet behind him.

SCENE 60 CLOSER SHOT OF FENCE.

Bruce and the two men run to fence. Bruce makes a sliding dive like a baseball player stealing a base and disappears through the hole like a rabbit. The two detectives catapult against the wall with a grunt--- then dash to the right to get around the wall.

SCENE 61 EXT. SHOT OF STREET.

The detective's car parked in foreground. Bruce runs up, looks back and laughs, leaps in and drives off. The two detectives dash up --- yell and one fires a revolver at him. Then they commandeer a passing auto, jump on the running board and give chase.

SCENE 62 EXT. SHOT OF ROADWAY.

Bruce tears by in the auto followed by the other car with the two detectives on the running board.

SCENE 63 EXT. SHOT OF CHASE AS PLANNED BY HUTCH AND ERNY.

SCENE 64 EXT. SHOT ON COUNTRY ROAD.

A hay wagon crosses, Bruce misses it by turning his car quickly and crashing thru a fence. Other car whizzes by.

SCENE 65 EXT. SHOT ON FIELD.

Bruce goes bumping across field in auto.

SCENE 66 EXT. SHOT TOP OF CLIFF.

Bruce in car hits edge of cliff before he sees the steep drop off. The car shoots out over the water below and Bruce dives from the car in mid air.

SCENE 67 LONG SHOT OF CAR GOING OFF CLIFF.

Show dive and car and man hitting water.

SCENE 68 SHOT OF WATER
Bruce swimming.

SCENE 69 SHOT OF ROADWAY.
The detectives have stopped their car and get out,
starting to run across field.

SCENE 70 TOP OF CLIFF
Detectives come up and look down, then at each other.

SCENE 71 FLASH BRUCE IN WATER.

SCENE 72 SHOT ON DETECTIVES.
They see Bruce swimming for land, point and leave
to head him off.

SCENE 73 EDGE OF WATER.
Bruce climbing out.

SCENE 74 SHOT ON HIGHER GROUND.
Bruce runs in and sees----a train passing. He runs
for it.

SCENE 74A SHOT OF TRAIN PASSING NEAR.
Bruce runs up and climbs on from the rear platform.

SCENE 74B SHOT OF ROADWAY.
Detectives run up and get in car and start after train.

SCENE 74C SHOT ON BRUCE IN TRAIN
He finds a seat and sits down.

SCENE 74D LONG SHOT OF TRAIN AND AUTO.

The auto has hit the roadway and drives after train.
The train slows for a crossing and the auto gets
abreast of the train.

SCENE 74E SHOT ON BRUCE IN CAR.

He looks out window and sees auto with detectives.

SCENE 74F EXT. SHOT FROM FIELD.

Train and auto speeding along.

SCENE 75G CLOSE UP OF DETECTIVES.

One smiles as it occurs to him that ---- they will
nab him when the train stops. He shouts to the other---

SUBTITLE "We're heading for the city. We can nab him there."

The other nods and steps on the gas.

SCENE 74H SHOT OF R.R.YARDS

The train pulls in and Bruce leaps from the steps.

SCENE 74I SHOT ON DETECTIVES IN AUTO.

They stop, as they see Bruce leap off, get out and
start after him.

SCENE 74J SHOT ON CHASE THRU STREETS.

Detectives after Bruce.

SCENE 74K SHOT ON STREET

BRUCE runs and stops. Two policemen are running towards
him. He looks back, the two detectives are on his heels.
He turns and runs to building.

SCENE 74L EXT. SHOT ON DETECTIVES RUNNING.
The police join them and start for building.

SCENE 74M CLOSER SHOT OF BUILDING.
Bruce starts to climb.

SCENE 74N LONG SHOT OF BUILDING.
Bruce climbing. Crowd and police below watching.

SCENE 74O CLOSER SHOT OF DETECTIVES AND POLICE.
They look up and shout then start for door of building.

SCENE 74P DOORWAY OF BUILDING.
Cops and detectives run in.

SCENE 75 EXT. SHOT OF ROOF.
Bruce pulls himself over, gets up and looks around, runs to edge of roof. Here is an eighteen foot alley, an office building opposite. Bruce looks down from roof.

SCENE 76 EXT. LONG SHOT OF STREET FROM ROOF.

SCENE 77 CLOSE SHOT ON BRUCE AS HE TURNS AND SEES---

SCENE 78 EXT. SHOT ON ROOF TOWARDS DOOR FROM BELOW.
Detectives and cops rush out, see Bruce and start for him.

SCENE 79 EXT. WIDER SHOT ON BRUCE.
He steps back, makes a run and leaps off to the opposite building.

SCENE 80

EXT. LONG SHOT FROM ACROSS THE STREET.

Bruce makes the leap and disappears in the window of the top floor opposite, taking sash, glass and all.

SCENE 81

INT. SHOT OF OFFICES.

Lola, our vamp is seated at a stenographer's desk. Creighton, our master crook is at a mahogany desk, two men act as clerks. One the door is painted THE EUREKA OIL CO. Then Bruce catapults through the window and lands in a heap on the floor. All turn in astonishment.

SCENE 82

EXT. SHOT ON ROOF.

The cops and detectives see their man has landed safely in the other building. Their faces show astonishment, with a yell they dart to the doorway and start down to get into the other building.

SCENE 83

INT. SHOT OF FAKE OIL OFFICES.

Bruce stands in the center of the offices. All look at him. Creighton has him covered with a revolver.

SCENE 84

CLOSE SHOT ON CREIGHTON.

He stares at Bruce, then smiles---glances at window as if marveling at the cleverness of the stranger's jump. He puts gun back in packet.

TITLE

LOLA

Creighton's clever feminine accomplice.

SCENE 85

CLOSE SHOT ON LOLA.

She looks at Bruce and smiles---she smiles at any good looking man.

TITLE

JIM HENDRICKS AND ED CARTER.

Creighton's right and left arm.

SCENE 86

CLOSE SHOT ON HENDRICKS AND CARTER.

Their eyes are popping as they stare at Bruce.

SCENE 87

CLOSE SHOT ON BRUCE.

He looks around to see if there are any signs of friendliness.

SCENE 88

WIDE SHOT OF ROOM

Creighton goes to him and asks a question.

SCENE 89

SEMI CLOSE SHOT OF BRUCE AND CREIGHTON

Bruce speaks----

TITLE

"Just a little misunderstanding with the authorities. A little help right now would come in handy."

CREIGHTON SMILES AND NODS. by this time, the police have come up in the elevator and the sounds of their feet in the marble halls is heard. They all turn and listen. Creighton acts quickly.

SCENE 90

WIDE SHOT OF ROOM.

He gives a quick command. Hendricks opens a closet door, Bruce enters and the door is closed just as the police open the hall door and enter. Creighton indicates that the man went out and vanished. They dash out again, wait and listen, then Hendricks opens the door of the closet at Creighton's command and Bruce comes out. Creighton invites him to sit down by his desk. He obeys. Creighton sits at desk and looks this man over.

SCENE 91

CLOSE SHOT ON CREIGHTON.

He is keenly interested in Bruce and appraises him carefully.

SCENE 92

CLOSE SHOT ON BRUCE.

He waits for this man to declare himself. Creighton does;

SCENE 93 SEMI CLOSE SHOT ON CREIGHTON AND BRUCE.

Creighton chuckles and says----

TITLE "Some jump, I could use a man like you to advantage."

Bruce laughs and nods for him to go ahead. He is listening. Creighton speaks again---

TITLE "Like to work for me?"

SCENE 94 CLOSE SHOT ON BRUCE.

He studies his man and then asks, "what doing?"

SCENE 95 CLOSE SHOT ON CREIGHTON.

He smiles and replies----

TITLE "Never mind details now. I'm offering you a chance to get in on something good---if you don't care to accept, there's the door."

SCENE 96 SEMI CLOSE SHOT ON BOTH MEN.

Creighton indicates the door with his hand. Bruce thinks, laughs and shrugs his shoulders and replies, "It doesn't look as if I had much choice." Creighton leans back and waits--then asks---

TITLE "Well---what'll it be? Yes or no."

Bruce wants to know what the work is but Creighton smiles and tells him all that will come later. Bruce finally nods his assent but his expression shows that he is suspicious that he is up against something crooked. At his nod, Creighton smiles and offers him his hand. Bruce reluctantly accepts. Creighton looks up at----

SCENE 97 CLOSE SHOT OF HENDRICKS AND CARTER.

They both nod their approval.

BACK TO CREIGHTON, he looks at Lola.

SCENE 98 CLOSE SHOT ON LOLA. she smiles and nods her approval.

SCENE 99 WIDE SHOT ON OFFICE.

Creighton gives instructions to his men and tells them what he wants done. Bruce sits and listens, his brow furrowed trying to puzzle out what the hell it all means. Anyhow, it means that he probably can outwit the police. As Creighton talks,

FADE OUT

TITLE THE LUXURIOUS HOME OF CREIGHTON; PAID FOR IN REVENUE FROM STOLEN BONDS.

SCENE 100 WIDE SHOT OF CREIGHTON'S LIVING ROOM.

FADE IN on Creighton seated on divan reading the morning paper and smoking his breakfast cigar.

SCENE 101 SEMI CLOSE SHOT ON CREIGHTON.

He sits up and reads an article with interest.

INSERT NEWSPAPER ARTICLE ABOUT BRUCE POMROY'S THEFT; ARREST AND ESCAPE.

SCENE 102 CLOSE SHOT ON CREIGHTON.

He looks up in amazement, then bursts into laughter.

SCENE 103 SEMI CLOSE SHOT OF DOOR FROM DINING ROOM.

Ed Carter and Hendricks enter room. Lola follows. They have just finished breakfast.

SCENE 104 SHOT OF CREIGHTON GETTING TO HIS FEET.

SCENE 105

SEMI CLOSE SHOT OF GROUP MEETING.

Creighton hands them the paper with the article and showing Bruce's picture. They read and look up at him in amazement. Creighton speaks----

TITLE

"Our man is Bruce Pomroy, whom Gilmore framed. What a joke."

HENDRICKS SPEAKS AFTER THEY ALL SMILE---

TITLE

"Gilmore will raise the devil when he finds you are hiding him."

CREIGHTON sobers and speaks angrily----

TITLE

"He'll do nothing of the sort. I need this man and I'm going to hang on to him."

Creighton looks towards stairway. They see him motion to stop talking. Cut to

SCENE 106

SEMI CLOSE SHOT OF BRUCE COMING DOWN STAIRS.

He passes towards them.

SCENE 107

ANOTHER SHOT AS THEY ALL MEET.

Creighton asks Bruce how he slept and Bruce replies he had a sleepless night. Creighton tells him he will feel better after a good breakfast and a smoke. Then he hands him the paper with a smile. Bruce reads it and is startled.

FLASH NEWSPAPER ARTICLE

SCENE 108

CLOSE SHOT ON BRUCE.

He looks up and his face shows a desire for vengeance against Gilmore. He looks at Creighton, hands the paper back and speaks---

TITLE "It's a damned lie."

BACK TO GROUP. Creighton takes the paper and looks at it, then puts his hand on Bruce's shoulder and says, "Maybe that's true--but you've got to prove it." Bruce nods--yes, he knows that and by God, that's just what he intends doing. Creighton tells Hendricks, he and Carter better get down to the office. Lola goes to table, lights a cigarette in a long amber holder, sits down in a chair and picks up the paper stares at the article. Creighton tells Bruce he wants to speak to him a minute, leads him to divan and both sit down.

SCENE 109 SEMI CLOSE SHOT ON CREIGHTON AND BRUCE.

Creighton pushes a button, the butler appears, he tells him to have Mr. Pomroy's breakfast prepared. The butler bows and goes out. Then Creighton tells Bruce----

TITLE "Make yourself comfortable here and ask for anything you want."

SCENE 110 CLOSE SHOT ON BRUCE.

He thanks Creighton then says---

TITLE "I'm naturally curious to know why you have taken such an interest in me."

SCENE 111 CLOSE SHOT ON CREIGHTON.

He looks at Bruce a moment and answers--

TITLE "I have a selfish motive, I admit. But you can mark time here in safety and comfort. We'll come to business later."

SCENE 112 CLOSE SHOT ON LOLA.

She looks over at Bruce and smiles.

SCENE 113 WIDER SHOT ON GROUP.

Creighton gets up. Bruce follows suit, he takes his hat from the butler who has entered, Lola rises and puts on her hat which she brought in with her--then they start for the door leaving Bruce in a quandary.

SCENE 114 SEMI CLOSE SHOT ON CREIGHTON, LOLA AND BUTLER AT DOOR.

Creighton turns and tells the butler to

TITLE "KEEP YOUR EYES ON HIM. DON'T let him out of your sight."

SCENE 115 CLOSE SHOT ON BRUCE.

He is watching and registers that he can guess what Creighton is saying. He turns and goes to the window.

BACK TO GROUP AT DOOR. Creighton turns and calls goodbye.

BACK TO BRUCE. He turns and replies.

BACK TO GROUP AT DOOR, Creighton and Lola go out.

SCENE 116 WIDER SHOT ON ROOM.

The butler comes to Bruce and announces breakfast is ready. Bruce nods, the butler goes out. Bruce sits down in thought.

SCENE 117 SEMI CLOSE SHOT OF BRUCE IN CREIGHTON'S CHAIR.

He goes over the past in a thought and wonders just what it all means. He looks around him carefully. He knows the butler will keep a close eye on him. He feels sure that Creighton is up to something crooked. Unconsciously he fumbles with some papers and then something catches his eye. He leans forward and stares at it.

INSERT A SHEET OF PAPER IN CODE.

BACK TO BRUCE. He is startled and thinks----

TITLE A SECRET CODE THAT HE AND GILMORE CREATED IN THEIR COLLEGE DAYS.

Bruce hastily looks through papers and desk drawers, he finds letters in code signed P.G. he looks up and speaks one word----

TITLE "GILMORE"

Then he puzzles over the thing but gets to his feet and assumes a nonchalant air as the butler enters----

SCENE 118 SEMI CLOSE SHOT AT DOOR.

Butler announces breakfast--he looks at Bruce suspiciously.

SCENE 119 WIDE SHOT OF ROOM

Bruce follows butler.

FADE OUT.

TITLE WITH BRUCE OUT OF THE WAY AS A FUGITIVE FROM JUSTICE, GILMORE GIVES HIS ATTENTION TO BETTY.

SCENE 120 EXT. SHOT ON BETTY'S GARDEN; NEAR DRIVEWAY.

FADE IN on Betty riding into scene on her horse. She has a morning paper in her hand, tosses the reins to a colored stableman and as he leads the horse away, she stares at the paper in anger.

FLASH INSERT OF NEWSPAPER ARTICLE WITH BRUCE'S PICTURE.

SCENE 121 CLOSE SHOT ON BETTY.

Tears of rage come to her eyes. She crumples the paper up in her hands and looks up, then her lips compress and a gleam of cunning comes to her eyes. Cut to

SCENE 122 SHOT OF GILMORE COMING UP DRIVEWAY IN CAR.
He stops, gets out and advances to Betty. She hides the paper and greets him with a smile.

SCENE 123 CLOSE SHOT ON GILMORE.
He presses her hand and gives her a look of admiration.

SCENE 124 CLOSE SHOT ON BETTY.
She tries to smile and not show her hatred of this man.

SCENE 125 SEMI CLOSE SHOT ON THE TWO.
Gilmore suggests they go to the swing and sit down. Betty walks with him to the arbor.

SCENE 126 SEMI CLOSE SHOT ON SWING.
Gilmore and Betty sit down and then she shows him the newspaper. He glances at it looks at her sorrowfully and says---

TITLE "I can't tell you how sorry I am about this. I offered to make good the loss but our directors refused absolutely."

SCENE 127 CLOSE SHOT ON BETTY
She studies him and her expression shows that she can read him like a book. She plays her part and speaks---

TITLE "That was aquare of you Paul. I'm afraid he isn't worth worrying over."

SCENE 128 CLOSE SHOT ON GILMORE.
He smiles slightly to himself as he sees he has put it over strong. Then he speaks---

TITLE "You know, Bruce and I went to college together. It hurt me to do this----but what else could I do?"

He takes her hand in his and gets sentimental. She draws it away bashfully.

SCENE 129

SHOT ON THE TWO.

She asks him----

TITLE

"Does anyone know where Bruce is?"

He shakes his head and says---

TITLE

"It won't be long before they find him. Guess it will mean twenty years."

Betty shakes her head sadly. It's too bad --- He looks at her longingly--then tries to kiss her---she draws back quickly and gets to her feet in evident embarrassment. He rises and tells her how much he thinks of her. She smiles and looks at her wrist watch, tells him she has much to do, he asks her to go out with him that night, she speaks and tells him she has been up late so many nights---sometime later perhaps, He bows and she runs towards the house.

SCENE 130

SHOT OF GILMORE GETTING IN CAR AND BACKING OUT.

SCENE 131

CLOSE UP OF BETTY.

She turns and glares after him, mutters "beast" then starts for house.

SCENE 132

INT. SHOT OF CREIGHTON'S FAKE OFFICES.

He stands at the window with a field glass. Hendricks and Carter are behind him. Lola has a pencil and paper and is jotting down the numbers he calls.

SCENE 133

CLOSE SHOT ON CREIGHTON LOOKING THRU GLASSES.

SCENE 134

LONG SHOT THRU GLASSES.

This shot takes in a closeup of the combination of the Jones and Jones safe in the offices across the alley. A hand is turning the combination and the lenses magnify large enough for Creighton to distinguish them.

SCENE 135

SEMI CLOSE SHOT ON CREIGHTON AND OTHERS.

He calls to Lola-----

FLASH LOLA'S BOOK, PENCIL JOTTING NUMBERS.

two to left, stop at 8.
three to right, stop 12.
once to left, stop at 3.

Creighton puts down glasses and turns to the others with a smile of elation. As he puts glasses in their case he says ---

TITLE

"That completes the combination of the Jones and Jones safe. The rest is easy."

The others smile. It has been a tedious six weeks trying to get the numbers correctly. As they turn to go---

FADE OUT.

TITLE

SUSPICIOUS OF HIS HOST, BRUCE IS FORCED TO ADMIT THAT THE CREIGHTON MANSION IS BETTER THAN A PRISON CELL.

SCENE 136

INT. SHOT ON CREIGHTON HOME. NIGHT.

FADE IN on Creighton, Lola, Carter and Hendricks in evening clothes grouped about the room. Carter and Hendricks are playing chess. Creighton is writing a letter as Lola in a beautiful evening gown is reading a book, ostensibly, but she is looking over the top at Bruce who sits nearby his eyes half closed as if dozing. Creighton tells Lola to vamp Bruce, "leave it to me in two days, he will be eating out of my hand."

SCENE 137

CLOSE SHOT ON BRUCE.

He is apparently asleep but his eyes open slightly and move sideways. He is watching everything.

SCENE 138

CLOSE SHOT ON LOLA.

She regards him over the top of her book. She is studying him suspiciously.

SCENE 139

CLOSE SHOT ON CREIGHTON AND LOLA.

He looks over and sees her, then glances at Bruce, smiles and seals his letter. Then he leans over and calls her softly by name.

TITLE

"I have an important engagement tonight. I delegate you and Carter to watch Pomroy. This is Hendrick's night off."

Lola pouts and whispers back that she is tired of sitting around the house every evening. She hasn't had a good dance in months. He laughs and pats her hand and promises her a thousand dances later on.

SCENE 140

WIDE SHOT OF ROOM.

The butler enters and speaks.

TITLE

"The car is waiting sir."

Creighton nods, seals his letter, puts it in his pocket they start to go, Bruce rises----Creighton tells him to make himself comfortable and he and Carter go out. Hendricks asks Bruce if he plays chess-- Bruce smiles and says it is too deep for him. Lola invites him to sit beside her on the couch. Bruce obeys her wishes, Carter sees this and smiles----then goes out to knock the balls around in the billiard room.

SCENE 141

SEMI CLOSE SHOT ON LOLA AND BRUCE.

She offers him a cigarette and lights it for him. They smoke in silence, she watching him and then speaks----

TITLE

"I should have thought you would have made a haul worth while, say a hundred thousand or so."

Bruce laughs and answers----

TITLE

"It so happens that I didn't take a cent, but I suppose I'll be guilty until I prove my innocence."

Lola laughs and says---

TITLE

"How do you propose proving your innocence?"

Bruce's lips compress as he replies---

TITLE

"By finding the guilty man."

Lola smiles sarcastically and speaks--- "I wish you luck." Bruce thanks her, yawns and says he thinks he will retire. He gets to his feet as he says this. "So early?" she asks. He nods-- tells her he is very tired and accepts her extended hand as she bids him goodnight. He turns and starts for the stairs.

SCENE 142

SHOT OF STAIRS.

Bruce goes up to his room. The Butler and Carter watch him from near doorway. Bruce stops at top of stairs.

SCENE 143

SEMI CLOSE SHOT OF BUTLER AND CARTER.

They see Bruce climb the stairs. Carter turns to butler and speaksv---

TITLE

"Ten dollars if you'll sit outside his door and peek in through the transom every ten minutes."

The butler smiles and says it is easy money. Carter goes to Lola, the butler goes up stairs.

SCENE 144 SEMI CLOSE SHOT OF LOLA.

She is bored to death. Carter comes to her and speaks---

TITLE

"Hop into your wrap and we'll taxi over to the POODLE DOG and have a dance. George is going to keep his eye on our guest."

Lola sits up, her eyes sparkle--she agrees and leaves to get her things.

SCENE 145 INT. SHOT ON BRUCE'S ROOM.

He comes in, locks the door and turns on the lights, listens at the door for a moment and smiles, Cut to

SCENE 146 SHOT OUTSIDE BEDROOM DOOR.

George, the butler tiptoes up and listens--- looks up at transom, glances at his watch and goes to chair near door and sits down.

SCENE 147 INT.SHOT ON BRUCE'S BEDROOM.

He hastily devises a dummy in his bed and stands off to admire it.

SCENE 148 SHOT ON ROOM DOWN STAIRS.

Lola and Carter go out with their wraps.

SCENE 149 INT. SHOT ON BRUCE'S BEDROOM.

He turns off the lights and climbs out the window.

SCENE 150 EXT. SHOT OF HOUSE. NIGHT.

Bruce climbs out upper window, scales the coping, slides down a water pipe to the roof of the portico and then climbs over, drops to the ground and hurries off.

SCENE 150A SHOT OF STREET. NIGHT

Bruce hails a taxi--gets in and drives off.

SCENE 151

INT. SHOT OF UPPER HALL.

The butler looks at watch, gets up quietly, carries the chair over to the door, stands on it and gazes into the room through the transom.

SCENE 152

SHOT OF BEDROOM.

Show what he sees, the figure of Bruce in bed fast asleep.

SCENE 153

HALLWAY AGAIN

Butler climbs down from chair, smiles as he places it back against the wall and sits down. It sure is going to be an easy ten spot.

FADE OUT.

TITLE

THE POODLE DOG INN.

SCENE 154

WIDE SHOT OF CABARET.

FADE IN on people dancing, drinking and eating.

SCENE 155

SEMI CLOSE SHOT ON TABLE.

Creighton comes up and greets Gilmore who sits alohe in evening clothes, waiting for Creighton. They shake hands and sit down. The waiter takes their order and departs. Creighton speaks----

TITLE

"Any idea where your man Pomroy is?"

He smiles and waits for the answer. Gilmore speaks--- "No". He says this rather glumly for it worries him to have Bruce still at large. Creighton leans over and says---that he's got him over at his house under lock and key. Gilmore registers great surprise and joy at this news and listens to Creighton tell briefly how they happened to meet. Gilmore nods and speaks---

TITLE"

"That's great news. I'll have him in jail inside of an hour."

He rises to attend to it, but Creighton detains him shakes his head in the negative. He explains to Gilmore how he is going to use him. Gilmore listens doubtfully,

SCENE 156

EXT. SHOT OF BETTY'S HOME. NIGHT.

Bruce drives up in taxi, tells man to wait and starts for house.

SCENE 157

EXT. CLOSE SHOT OF BETTY'S WINDOW. NIGHT

Betty is looking out and wondering what has happened to Bruce.

SCENE 158

SHOT BELOW WINDOW

Bruce appears and attracts her attention.

BACK TO BETTY. She hears, looks down and sees, smiles with joy and hurries away.

SCENE 159

INT. SHOT OF TABLE IN CAFE; NIGHT.

Creighton has finished his story of how he is going to use Bruce Pomroy. Gilmore stares at him in astonishment and fairly gasps---

TITLE

"You must be crazy to let Bruce Pomroy into any of your schemes, I know him---he'll double cross you, sure as shooting."

Creighton laughs and replies-----

TITLE

"You forget he is a fugitive from justice. He'll be glad to do as I say and keep his mouth shut."

Gilmore waives the argument aside as preposterous, says that Pomroy fellow is as smooth as silk. Gilmore leans over and says-----

TITLE

"All right, I'll keep my hands off until you get through with him. The getting of those bonds is your affair---not mine. My job is merely to sell them after you deliver them."

Gilmore lights his cigar and turns away. Creighton smokes and smiles. He is sure of his ground.

SCENE 160

EXT. SHOT ON BRUCE BELOW BETTY'S WINDOW. NIGHT.

Betty runs out and he takes her in his arms and kisses her. She is overjoyed to see him. Then he leads her to the swing----

SCENE 161

EXT. SHOT OF SWING. NIGHT.

Bruce leads Betty into scene, they sit down and he tells her the whole story----she listens intently---

SCENE 162

INT. SHOT OF CREIGHTON'S HALLWAY.

The butler is on the chair looking through the transom. He gets down satisfied, puts the chair back and sits down, then dozes off. Bruce's bedroom is dark.

SCENE 163

SHOT OF CORNER OF CABARET.

Lola and Carter dance into scene.

SCENE 164

SHOT OF TABLE WITH GILMORE AND OTHERS.

Gilmore asks Creighton ---

TITLE

"How do you know Bruce is in your home this very minute?"

Creighton replies----

TITLE

"I left Lola and Carter to watch him like a "

Creighton looks up and sees Lola---
Gilmore and Hendricks turn also---

SCENE 165

SHOT OF LOLA AND CARTER FOX TROTTING.

BACK TO CREIGHTON. He gets up and starts for her in a rage.

SCENE 166

ANOTHER SHOT OF LOLA AND CARTER.

Creighton breaks into the scene, grabs her by the arm and angrily asks why she is there. Lola is angry and tells him poutingly that they left George in charge to watch his door. Gilmore and Hendricks come up and hear. Gilmore starts to laugh. Why-- that bird could get out the window and be gone all night for that matter. Creighton fears that this might be true. He tells Lola she is a little fool, bawls Carter out and orders them to come home with him. They'll make sure. They leave Gilmore who stares after them and seems worried. Then he smiles as if an idea has occurred to him-- and it has. He won't take any chances and he sees a way to get rid of Bruce when the proper time comes. He walks back to his table-- or calls a boy for his hat and coat and goes home.

SCENE 167

EXT. SHOT OF BRUCE AND BETTY. NIGHT.

Bruce is saying----

TITLE

"Creighton and Gilmore are working together and I want you to play up to Paul and watch him closely."

Betty promises -- he kisses her and tells her he must go-- then hurries away. Bruce starts for cab.

FADE OUT.

FADE IN on

SCENE 168

INT. SHOT OF CREIGHTON LIVING ROOM. NIGHT.

Creighton, Lola and Carter hurry in and remove their evening wraps--all go up stairs in a rush. Cut to

SCENE 169

INT. SHOT OF UPPER HALLWAY. NIGHT.

The butler sound asleep. Creighton and the others appear anxiously, see him and awaken him roughly. He swears he has watched every ten minutes. Creighton is sure now that Gilmore was right. He knows Pomroy well and they have been asleep at the switch. He goes to the door and knocks--they wait---and knock again---and wait--- Creighton is just getting ready to break in the door---cut to

SCENE 170

CLOSE SHOT ON BEDROOM DOOR.

It opens and Bruce appears in pajamas and dressing gown. He gazes at them sleepily. Creighton is relieved and then embarrassed.

SCENE 171

CLOSE SHOT OF CREIGHTON.

His surprise shows first, then relief and then a subterfuge for knocking on his door. He asks Bruce---

TITLE

"Thought you might want to have a little midnight supper with us."

SCENE 172

CLOSE SHOT ON BRUCE.

He acts sleepy and smiles his thanks but tells them he didn't sleep any the night before and he can hardly keep his eyes open.

SCENE 173

SEMI CLOSE SHOT ON GROUP.

Creighton accepts his refusal and bids him goodnight. Bruce shuts the door and they go down stairs-- Creighton lecturing the others on the serious mistake they might have made.

SCENE 174

SHOT IN BRUCE'S BEDROOM

Bruce turns away from door, locking it and bursts into silent laughter.

FADE OUT

SCENE 175

SCENE LEFT OUT

TITLE

GILMORE LITTLE DREAMED THAT BETTY WAS HIS CONSTANT SHADOW NIGHT AND DAY.

SCENE 175A

EXT. SHOT OF OLD WAREHOUSE. NIGHT.

FADE IN on Betty creeping up to building. She comes to door and listens cautiously. She gets a ladder, puts it to window where a light dimly shows and starts to climb up. Or--she can listen from inside. Construction of set can decide this.

SCENE 175B

INT. SHOT OF WAREHOUSE. NIGHT.

Gilmore, Tom Martin and Joe Turner, Gilmore's paying teller are there in a heated argument Gilmore has just told about Creighton using Bruce in the coming bond robbery.

SCENE 175C

CLOSE SHOT ON BETTY LISTENING.

BACK TO GROUP. Joe Turner is speaking.

SCENE 175D

CLOSE SHOT ON JOE TURNER SPEAKING.

TITLE

"If Creighton is going to use Bruce Pomroy in his next deal, I'm through right now. That bird will land us all in jail yet."

SCENE 175E

CLOSE SHOT ON GILMORE

He tries to explain--

TITLE

"Pomroy has nothing on us. If Creighton chooses to use him, that's his affair. Once he pulls a trick he is in the same boat as we are."

SCENE 175F CLOSE SHOT ON JOE MARTIN.

Joe is a weakling character and is frightened to be in this gang. He speaks---

TITLE "I like Bruce and I'd feel pretty rotten if he went to prison."

SCENE 175G SEMI CLOSE SHOT ON GROUP

Joe Turner is thinking hard and finally tells Gilmore he still thinks that Bruce will trick them in some way and washes his hands of the whole affair. Gilmore turns on the two of them in anger and bawls them out.

TITLE "What's the matter with you two? Enough of this chatter. Stop crossing bridges until you come to them."

They prepare to go. Gilmore is sore and the other two men seem to feel the noose already closing about their necks. Gilmore blows out the light and they start to go.

SCENE 175H CLOSE SHOT OF BETTY LISTENING.

Might intersperse these scenes with another shot of Betty listening, showing great joy as she feels she has at last stumbled on to something definite that connects with Bruce's trouble.

She starts to climb down.

FADE OUT.

TITLE THE FOLLOWING NIGHT, BRUCE LEARNS WHY CREIGHTON NEEDS HIM.

SCENE 176 INT. SHOT OF FAKE OFFICES. NIGHT.

FADE IN. Bruce, Hendricks, Creighton and Carter are there---no evening clothes tonight. They are there for work. The window is up and a stout rope is handed Bruce who swings it upwards, looping it over a ventilation pipe on the roof of the opposite building.

FLASH ROPE COILING OVER PIPE OF ROOF.

Creighton hands Bruce a slip of paper with the combination of Jones and Jones safe on it, he puts it in his pocket and prepares to swing across the areaway.

SCENE 177 EXT. LONG SHOT BETWEEN BUILDINGS. NIGHT.

Bruce swings across and breaks the jumps with his feet.
Cut to

SCENE 178 EXT. CLOSER SHOT ON BRUCE HANGING BY ROPE.

He works his way to window, opens it with a stiff lift of the hands and crawls in-----

SCENE 179 INT. CLOSE SHOT OF GROUP AT WINDOW WATCHING AND WAITING ANXIOUSLY.

SCENE 180 SHOT OF WATCHMAN BELOW TRYING DOOR OF BUILDING. NIGHT.

SCENE 181 SHOT OF WINDOW OPPOSITE.

Bruce appears, climbs out, closes window, hangs by rope and kicks himself backwards until the others reach out and catch him and drag him in. He produces a package of bonds and Creighton congratulates him as he puts them in his pocket. The big deal has been concluded with great success, thanks to the clever Pomroy. As they prepare to leave,

FADE OUT.

TITLE GILMORE ACTS PROMPTLY REGARDING BRUCE.

SCENE 182 INT. SHOT OF CREIGHTON LIBRARY.

FADE IN-- It is morning, Creighton is coming down stairs with Bruce--the butler enters and hands Creighton a message. He opens it and reads at the foot of the stairs.

SCENE 183 CLOSE SHOT OF BRUCE WATCHING HIM CLOSELY.

SCENE 184 CLOSE SHOT ON CREIGHTON READING.

He puzzles a moment and turns to Bruce, then dismisses butler and cut to.

SCENE 185 WIDE SHOT OF ROOM.

They come to table and Creighton hands Bruce the letter. He reads----

INSERT LETTER FROM GILMORE

Have Bruce bring bonds to appointed place. I want to talk to him--- tell him I have good news for him.
P. G.

SCENE 186 CLOSE SHOT ON BRUCE AS HE LOOKS UP.

He hands letter back to Creighton. Let him act innocent and appear glad that Gilmore has good news. He says---

TITLE "That's great. Perhaps he has found the shortage."

SCENE 187 SEMI CLOSE SHOT ON THE TWO.

Creighton is also puzzled about the note. He knows Gilmore has framed Bruce and wonders why he wants him at the old mill. But--he is through with Bruce and is glad to turn him back to Gilmore. Creighton smiles and nods--claps him on the back and hopes everything will come out O.K. He leads Bruce to the table----

SCENE 188 SEMI CLOSE SHOT OF THE TWO AT TABLE.

Creighton speaks----

TITLE "You will take the bonds to Gilmore as he asks. I'll have Carter drive you there."

Bruce nods and says he will be glad to see Gilmore and hear the good news. Creighton offers Bruce a smoke, he accepts and both light their cigars from the same match, Creighton smiling and Bruce wary.

SCENE 189

EXT. SHOT OF BETTY'S HOME. NIGHT.

Gilmore drives Betty up in his car. They have just come from the theatre. Betty gets out and he tells her-----

SCENE 190

CLOSE SHOT ON GILMORE TALKING TO BETTY.

He holds Betty's hand and speaks---

TITLE

"I'm sorry I can't come in, I have an important engagement."

BETTY is keenly interested in this statement. Then Gilmore tries to kiss her but she evades it cleverly and offers her hand. He kisses it and tells her he will have something important to tell her in a day or so. She knows what he means, looks away and smiles. He gets into his car and drives away. As the car passes Betty hops on behind and curls up in the spare tire. She feels that tonight, something important is going to happen and she must be on the scene.

FADE OUT

NOTE --- A way might be devised for Betty to follow Gilmore differently. Removing the horse makes it difficult assuming that the warehouse is too far away to walk.

SCENE 191

out.

SCENE 192

out.

TITLE ONCE MORE? THE ABANDONED WAREHOUSE, A GRAND PLACE
FOR THE GATHERING OF SPOOKS.

SCENE 193 EXT. SHOT OF WAREHOUSE. NIGHT.

Spooky and wierd. Bruce and Carter ride up and stop.
Bruce looks the place over and smiles.

SCENE 194 CLOSE SHOT ON BRUCE AND CARTER.

Bruce speaks---

TITLE "A beautiful place for a murder."

Carter laughs and hands him the envelope containing
the bonds and speaks--

TITLE "Inside you'll find an old vault. Place the bonds
inside and close the door. I'll wait for you here."

Bruce nods and gets out of car. He starts for
building.

SCENE 194A INT. SHOT OF OLD WAREHOUSE. NIGHT

Tom Martin and Joe Turner are looking through the
window, waiting for Bruce.

SCENE 195 CLOSE SHOT ON Tom and Joe. They see the car stop below.
Joe speaks---

TITLE "Remember, if any harm comes to him, I'm out of it."

Martin looks at Joe as if he would like to clout him
over the ear. He does clench his fist and threaten to
do so if he doesn't shut up and play the game like a man.
They turn as they hear Bruce coming up the stairs--

SCENE 195A INT. SHOT IN HALLWAY. NIGHT.

Bruce coming up stairs slowly and listening.

SCENE 196 WIDE SHOT OF WAREHOUSE ROOM. NIGHT

Martin tells Joe to go down and tell Carter that he can drive back home. Bruce is going to wait for Gilmore. Joe hurries out the back way and Tom hides as Bruce enters. Bruce closes the door and looks around.

SCENE 196A CLOSE SHOT OF BRUCE.

Show that he is prepared for anything and has confidence that he can put it through. He sees that Gilmore has not arrived yet and looks across room for vault.

SCENE 197 WIDE SHOT OF ROOM. NIGHT.

Bruce has the envelope with the bonds in his hands-- crosses to table, tosses the bonds on table, then sees vault and goes to it.

SCENE 197A CLOSE SHOT ON MARTIN WATCHING HIM.

SCENE 198 EXT. SHOT OF ROADWAY. NIGHT.

Gilmore's car rips through scene. Betty clinging to spare tire.

SCENE 199 EXT. SHOT OF CARTER SITTING IN CAR. NIGHT.

Joe Turner comes to him and speaks---

TITLE "You can drive back home. Pomroy is going to wait for Gilmore---says he'll ride back with him."

Carter nods and drives away. Turner moves out of scene.

SCENE 200 SHOT OF BRUCE INSPECTING THE PLACE

SCENE 200A

EXT. SHOT GILMORE'S CAR ARRIVING NIGHT.

Gilmore and chauffeur get out and start for warehouse. Might be well for Gilmore to tell chauffeur to hide the car. Then he follows.

SCENE 201

SHOT OF BETTY GETTING OFF CAR AND FOLLOWING.

SCENE 201A

WIDE SHOT OF WAREHOUSE ROOM. NIGHT.

Bruce hears footsteps outside and looks towards door.

SCENE 202

SEMI CLOSE SHOT ON DOOR.

Enter Gilmore--he sees Bruce and smiles. Goes towards him. Chauffeur follows from hallway closes door and stands guard.

SCENE 203

SEMI CLOSE SHOT ON BRUCE.

Gilmore comes to him with outstretched hand. Bruce smiles and picks up the bonds and lays them in his hand. Gilmore smiles at his attitude of unfriendliness. He riffles the bonds and tosses them on the table, lights his cigar and speaks----

TITLE

"I've brought you good news, Bruce, old man. We are convinced that you did not take that money and the directors have voted to replace the amount from our surplus. They have delegated me to ask you to come back to your old position."

Bruce appears to be delighted. He knows Gilmore is lying but he wants him to think he is falling hard for the story.

Gilmore thinks he has put it over and again offers his hand. This time Bruce shakes it vigorously.

SCENE 204

CLOSE SHOT ON GILMORE TALKING.

TITLE

"I want you to tell me the truth, Did Creighton come by these bonds honestly?"

SCENE 205

CLOSE SHOT ON BRUCE.

He appears startled at this unexpected question for a moment, but he falls into the game and replies---

TITLE

"Those bonds were stolen from the vault of Jones and Jones last night."

SCENE 206

GILMORE appears to be enraged over this news. He nods and says, "I thought so." Then he adds---

TITLE

"That confirms my suspicion that Creighton is crooked. I'll have nothing further to do with them."

Bruce listens and waits. He is willing for Gilmore to do all the talking. Gilmore points to the bonds and speaks again---

TITLE

"I won't touch them. Put them in the vault and then I'll tell Creighton to come and get them."

Bruce picks up the bonds wondering just what his game is. He starts for the vault. Gilmore watches him closely --

SCENE 207

SHOT OUTSIDE DOOR.

Betty creeps up to door and listens.

SCENE 208

out

SCENE 209

out

SCENE 210

out

SCENE 211

CLOSE SHOT INSIDE DOOR.

Chauffeur standing there on guard. He perks up and listens, turns slightly as he hears Betty on the other side.

SCENE 212

WIDE SHOT ON WAREHOUSE ROOM. NIGHT.

Bruce is nearing the vault door. Gilmore watches him.

SCENE 213

CLOSE SHOT ON TOM MARTIN HIDING.

He looks at Gilmore. -- and nods.

SCENE 214

CLOSE SHOT ON GILMORE NODDING BACK.

SCENE 215

CLOSE SHOT ON BETTY LISTENING.

SCENE 216

CLOSE SHOT ON CHAUFFEUR LISTENING.

SCENE 217

CLOSE SHOT ON VAULT DOORS.

Bruce goes in with the package of bonds. Cut to

SCENE 218

WIDE SHOT OF ROOM. NIGHT.

Bruce is in the vault placing the bonds on the shelf. Martin darts out from his hiding place stealthily and slams the door shut.

SCENE 219

CLOSE SHOT OF MARTIN SLAMMING VAULT DOORS SHUT.

He turns the heavy handle and grins.

SCENE 220

SHOT INSIDE VAULT. NIGHT.

As the doors are slammed shut, the light dies out and Bruce is in almost complete darkness. He leaps for the door and starts pounding and pushing it with his shoulders.

SCENE 221

SEMI CLOSE SHOT OF GILMORE AND JOE.

Gilmore smiles and speaks---

TITLE

"Good work Martin. Those were fake bonds and Bruce Pomroy can rot and die in that vault. Guess that's all."

They turn to go. Start in surprise as----

SCENE 222

CLOSE SHOT OF CHAUFFEUR AT DOOR.

He turns suddenly, opens the door and Betty tumbles into his arms.

SCENE 223

WIDE SHOT OF ROOM.

The chauffeur drags the kicking and protesting girl up to Gilmore.

SCENE 224

CLOSE SHOT OF GILMORE.

He recognizes Betty.

SCENE 225

CLOSE SHOT OF BETTY.

She is caught, but she's game and stares at him with a bold smile of defiance.

SCENE 226

SEMI CLOSE SHOT ON THE GROUP.

Gilmore asks her, "Betty, in heaven's name, what are you doing here?" She replies, "watching you in your crooked work, Mr. Paul Gilmore." He starts back in embarrassment for the moment. Here is a pretty kettle of fish. He realizes in an instant that Betty has been playing him and now she has caught him with the goods. His eyes narrow in anger and he accuses her of playing him. She admits it.

SCENE 227

SHOT IN THE VAULT.

Bruce kicking and pounding on the door. He is fast smothering to death.

SCENE 228

CLOSE SHOT ON BETTY.

She hears and realizes they have got Bruce trapped. She jerks away and starts for the vault.

SCENE 229

SEMI CLOSE SHOT OF VAULT.

BETTY DASHES INTO SCENE; GRABS THE HANDLE and starts to open the doors, but Martin and the chauffeur reach her just in time and pull her away. They take her back to Gilmore.

SCENE 230

ANOTHER SHOT OF THE GROUP.

Gilmore is nonplussed. What can he do with this little she devil. He grasps her by the arm and calls her that. She glares up at him and defies him. Then he orders her bound and gagged. Martin holds her, the chauffeur gets a rope and in a moment she is trussed up like a turkey. Gilmore orders her taken up stairs--- the chauffeur tosses her over his back and carries her out to the hall. Gilmore and Martin follow after blowing out the light.

SCENE 231

SHOT IN VAULT.

Bruce struggling to get his breath and kicking faintly at the door.

SCENE 232

HALLWAY OF WAREHOUSE. NIGHT.

Chauffeur carries Betty up stairs. Gilmore and Martin come out and go up after him.

SCENE 233

EXT. SHOT OF WAREHOUSE. NIGHT

Joe Turner at door on guard. The two detectives are around the corner of the building.

SCENE 234

EXT. SHOT OF TWO DETECTIVES

They pause and look up at the grim building. One speaks---

TITLE "This is the place Betty spoke of. Looks as if we're ahead of time."

The other agrees and they start for corner of building.

SCENE 234A EXT: SHOT ON CORNER OF BUILDING. NIGHT.

The two detectives appear, see Joe on guard and duck back.

SCENE 234B ANOTHER SHOT ON JOE.

The two detectives creep up on him and cover him with a revolver. The other turns a flashlight on him.

SCENE 234C CLOSE SHOT ON JOE AND DETECTIVES.

The flash light shows them who it is. He says "Joe Turner we've got you dead to rights."

TITLE "You've got nothing on me."

One of the men speaks---

TITLE "Oh, yes we have Joe. The tramp was found dead with the five thousand dollars in your coat."

Joe stares at them in amazement and then shrugs his shoulders and says, "well---I'm glad it's over, better beat it up and get Bruce Pomroy out of that vault before he smothers." They handcuff him, one man leads him away while the other hurries in the door.

SCENE 235 INT. SHOT OF UPPER ROOM OF WAREHOUSE. NIGHT.

This is the room with the elevator in it. The chauffeur enters carrying Betty in his arms, followed by Gilmore and Tom Martin. Gilmore tells Martin to light the lamp which he does. The chauffeur places Betty in an old chair that Martin brings out and the three look at her and then at each other. Martin asks, "What did Joe Turner tell you? Now, what are you going to do with her?"

TITLE 230 "She knows where Bruce Pomroy is."

Gilmore nods and puzzles over his next move.

SCENE 236 CLOSE SHOT ON BETTY.

She is bound and gagged and glares up at them defiantly.
She is a game kid.

SCENE 237 SHOT OF VAULT INSIDE. NIGHT

Bruce feebly kicks at door. He is almost out.

SCENE 238 SHOT OUTSIDE VAULT DOORS.

The detective rushes up, opens the door and drags Bruce out to the air. He is soon revived and led to a chair.

SCENE 239 SEMI CLOSE SHOT ON TABLE AND CHAIR.

The detective helps Bruce to the chair and in gasps between breaths, Bruce tells what happened.

SCENE 240 INT. SHOT OF UPPER ROOM.

Martin is angry at Gilmore, points to Betty and says---

TITLE "If you'd paid more attention to your business and let this girl alone, we wouldn't be in this mess."

Gilmore tells him to shut up, that has nothing to do with it.

The men argue and almost come to blows. Betty unable to speak, watches them and waits.

SCENE 241 INT. WIDE SHOT OF ROOM BELOW.

The second detective enters- he has disposed of Joe Turner and has returned to help his mate. Quickly his friend tells what happened. By now, Bruce is back to normal and listens---speaks to the other to listen. They all look up--they seem to hear voices.

SCENE 242

INT. SHOT OF UPPER ROOM.

Betty kicks over a stool. The others turn on her angrily and listen.

SCENE 243

INT. SHOT OF LOWER ROOM.

Bruce and the two detectives hear the sound and dash for the door.

SCENE 244

SHOT OF HALLWAY OF WAREHOUSE. NIGHT.

Bruce and two detectives come out of room and run up stairs.

SCENE 245

SHOT OF UPPER ROOM. NIGHT.

Gilmore hears the footsteps, knows he is trapped yells to Martin, "never mind the girl, come on" and the two dash for the elevator. The chauffeur is game, draws revolver and waits. Or--he might be a prize fighter type and start to fight when the three men enter. However, either way he gets his and is out of commission for good.

SCENE 246

SEMI CLOSE SHOT OF ELEVATOR.

Gilmore and Martin jump on freight elevator pull the lever and start to descend.

SCENE 247

WIDE SHOT OF UPPER ROOM.

Shots exchanges with chauffeur. He falls wounded. Bruce and two detectives rush in and see Betty, they also see the elevator with their quarry disappearing. Bruce runs to Betty and tells her she is in good hands, waives to the men to take care of her and makes a dash for the elevator---- Bruce grabs Martin just as he tries to get on the elevator and socks him one in the jaw that send him flying back into the detective's arms then he runs to edge of shaft.

SCENE 248

SEMI CLOSE SHOT OF ELEVATOR SHAFT.

The cable is moving downward. Bruce runs to edge of well--leaps, catches hold of the cable and slides down.

SCENE 249

LONG SHOT SHOOTING DOWN WELL.

Bruce slides down to car below.

SCENE 250

SHOT OF CAR COMING TO A STOP.

Gilmore starts to leave elevator when Bruce drops down on him like a plummet. They roll and fight----

SCENE 251

SHOT OF LOWER LANDING OF ELEVATOR.

Bruce and Gilmore fight to the floor, Gilmore gets a chair and knocks Bruce out for a second then beats it out the door and down the stairs. Bruce staggers to his feet and makes a flying leap out the window to the ground below.

SCENE 252

EXT. SHOT OUTSIDE WAREHOUSE. NIGHT.

Gilmore runs and gets abroad his car. Bruce seen flying out the window, gets to his feet and runs to detectives' car----

SCENE 253

SHOT OF DETECTIVES' CAR.

Bruce leaps in and drives off.

SCENE 254

SHOT OF ROADWAY. NIGHT.

Gilmore driving his own car dashes by. Bruce follows in his. The chaser is now being chased.

SCENE 255

SHOT OF DETECTIVES WITH BETTY.

She is happy in having helped to save Bruce and as they explain a few details to her. They have of course, released her and she is unharmed. They suggest they take her home until Bruce returns. They go out.

SCENE 256

EXT. SHOT OF ROADWAY. NIGHT.

A perilous curve of many turns on a hill. The two cars whizz down each in great danger at the turn. SLOW CAMERA.

SCENE 257

INT. SHOT OF CREIGHTON'S HOME. NIGHT.

Creighton, Lola and Hendricks on, Carter comes in and goes to Creighton. He asks

TITLE

"Where's Pomroy?"

Carter tells him he waited to see Gilmore. Creighton starts in surprise. Then he smiles and speaks---

TITLE

"All right--that suits me. He's on Gilmore's shoulders now. I wonder what he will do with him."

Lola listens and then turns on the three men, tells them she is through. She didn't mind going into their crooked deals but when it comes to murder--and that is just what all this funny business means, then it is time for her to quit. She reaches for the phone to call the police and warn them of Bruce's danger but Creighton snatches the instrument out of her hands and angrily denounces her for a welcher and an ingrate. Lola glares at them and defies them--tells them she is not going to hang for their crimes and starts for the door.

SCENE 258

SHOT OUTSIDE DOOR. NIGHT.

Four or five detectives shoot the lock and rush in.

SCENE 259

EXT. SHOT OF ROADWAY. NIGHT.

A sign ahead END OF ROAD. Gilmore's car comes up and stops. He jumps out and looks back----

SCENE 260

EXT. SHOT ON BRUCE'S CAR. NIGHT.

He pulls up and runs for Gilmore.

SCENE 261

EXT. SHOT ON GILMORE AND BRUCE.

Gilmore backs away and Bruce rushes him. On the edge of a cliff they stop and the fight takes place.

SCENE 262 INT. SHOT OF CREIGHTON'S HOME. NIGHT.

Lola has her wrap and is running for the door, the other two men grab her and hold her, the butler dashes in and yells about the men. Creighton, Carter and Hendricks dash for the stairs, Lola comes back calmly leans against the table and lights a cigarette as the detectives rush in. They see the three men and an exchange of shots takes place. The butler dives under the table.

SCENE 263 FLASH BRUCE AND GILMORE FIGHTING ON EDGE OF CLIFF.

BACK TO CREIGHTON'S HOME.

Creighton reached the upper balcony, gets a bullet in the heart and tumbles over to the floor below.

SCENE 264 SEMI CLOSE SHOT ON CARTER ON BALCONY.

His gun jams and he gives up, starts to run but is covered by a detective who runs into scene.

SCENE 265 SEMI CLOSE SHOT OF HENDRICKS SHOOTING.

Gets a bullet in the arm and is out of the fight.

SCENE 266 CLOSE SHOT ON LOLA.

She smokes calmly and laughs as she sees her erstwhile pals getting theirs.

SCENE 267 CLOSE SHOT ON BUTLER UNDER TABLE.

He looks out and then ducks back.

SCENE 268 FLASH SHOT OF BRUCE AND GILMORE FIGHTING.

They are in danger of falling over the cliff, Then they go over together----Gilmore rolls down to the bottom and is killed.

SCENE 269 SHOT OF TREE IN CLIFF.

Bruce rolls down and grabs tree, saves his life
he looks down and sees----

SCENE 270 CLOSE SHOT ON GILMORE AT BOTTON OF CLIFF.

He is dead.

SCENE 271 SEMI CLOSE SHOT ON BRUCE HANGING FROM BUSH ON SIDE
OF CLIFF.

He dexterously climbs back to safety.

SCENE 272 TOP OF CLIFF. NIGHT.

Bruce pulls himself up, regains his breath and staggers
to his car.

SCENE 273 INT. SHOT OF CREIGHTON'S HOME. NIGHT.

The fight is over and the gang is rounded up. The
chief of the detectives comes to Lola in the foreground.
She smiles and smokes, then speaks---

TITLE "Welcome to our city."

The detective grins and tells her she will have to go
with them. She shrugs her shoulders puts out her
cigarette and they all start to go.

SCENE 274 CLOSE SHOT OF BUTLER'S HAND ON FLOOR.

One of the detectives steps on it. The butler gives
a yell and they drag him out and hold him up. He is
trembling and protesting he is an honest man. They
jerk him along and drive Lola, Hendricks, who is wounded
in the arm, the sullen Carter and the butler. Creighton
is dead.

SCENE 275 SHOT OF CREIGHTON HUDDLED ON THE FLOOR.

SCENE 276 EXT. SHOT OF ROADWAY. NIGHT.

Betty and detectives in roadway. They have walked a ways as their car was gone. They see Bruce drive up. He might have Gilmore's car. He leaps out and goes to them and takes Betty in his arms. She cries out with joy at seeing him safe.

SCENE 277 SEMI CLOSE SHOT ON GROUP.

Bruce tells the others what has happened. They are pleased and lead the MARTIN fellow and the chauffeur too who are handcuffed, leaving Bruce and Betty together in the foreground. A love scene and then as she leans her head on his chest, she feels the badge. She investigates and learns that Bruce is an officer of the Department of Justice.

SCENE 278 CLOSE SHOT OF BADGE ON COAT.

SCENE 279 CLOSE SHOT ON BRUCE AND BETTY.

As they kiss, the car in the background turns and the search light reveals them. They laugh and hurry back to the car, and tell them to go on without them. The car whizzes away leaving them alone.

SCENE 280 CLOSE SHOT ON BRUCE AND BETTY WALKING ARM IN ARM.
CAMERA MOVING WITH THEM.

FADE OUT.

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